

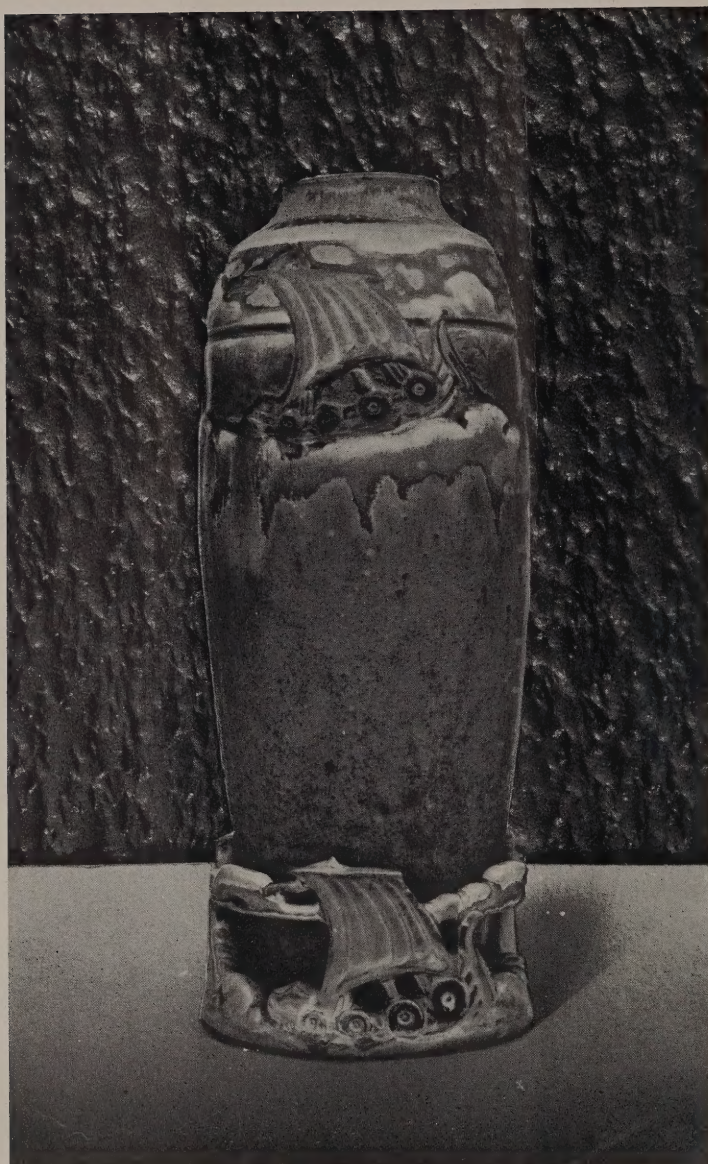
Haviland China

is stamped:

Haviland
France

Additional stamp on decorated china :

Haviland & Co
Limoges



VASE AND STAND IN HARD PORCELAIN ❖ CARVED
VIKING BOAT DESIGN IN BROWN MAT GLAZES
BODY OF VASE, DARK GREEN MAT GLAZE ❖ ❖

PHOTOGRAPHED SPECIALLY
FOR POTTERY AND GLASS

❖ ❖ COURTESY OF ❖ ❖
ADELAIDE ALSOP ROBINEAU

POTTERY & GLASS

VOLUME I

AUGUST 1908

NUMBER 2

DEVELOPMENT OF AMERICAN CERAMICS

AMERICAN MATERIALS FASHIONED BY AMERICAN ARTISTS AND ARTISANS ARE
TAKING THEIR PLACE BESIDE THE WORLD'S BEST POTTERIES

BY C. RUGE

AMERICAN resources have been and will continue to be mainly estimated by the wonderful treasures which nature has so lavishly provided. The means thus placed within the grasp of a striving, practical-minded nation, have been mostly exploited for agricultural, mining, industrial and commercial purposes. Until recently there has been little encouragement for the production of artistic objects, and the reason often quoted is that Americans themselves preferred foreign art objects—the mark “imported,” seemed to create the value. True, but this very fact is a compliment to the good taste and culture of the American, as well as a proof that there lies deep down in the American heart a great love of the beautiful and a recognition of the good, as distinguished from the indifferent. As long as we were unable to get the best in our own country it speaks well for us that we were not ashamed to take our hard-earned cash abroad and secure that best where we might.

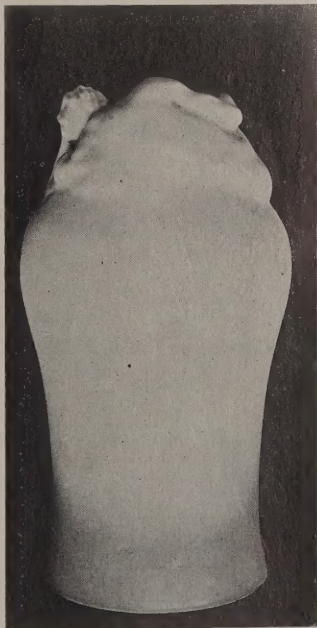
However, we can no longer afford to give all our attention to the treasures which nature has placed in the ground. Other

treasures have been born during the present and last past generation which are crying out for attention and development. One of these treasures is the natural outgrowth of the American personality and temperament—it is talent. Already it has begun to be recognized, and we are placing confidence in American artists and artisans, and placing capital into their hands in order to create an American art industry.

The pottery industry is an art channel which is being developed with wonderful rapidity, and every year is adding scores of able artists and artisans in this branch.

Our country possesses excellent clays and, therefore, even the Indians produced beautiful potteries. Thus, we are not without tradition, which is necessary to all arts, and with the Americans, as with other nations, the potteries have again been the first branch of art industry to be carried out on a large scale, and in which very artistic results were to be obtained.

Cincinnati can be recognized as the birthplace of modern American potteries. These owe their origin to some ladies, who



ONLY A GREAT ARTIST LIKE
VAN BRIGGLE COULD DARE
IMPRESSIONISTIC WORK

united about 1870 in Cincinnati. In the midst of very dilletantic attempts some very artistic work was produced by Louise McLoughlin. She was the first one in America who did underglaze



ROOKWOOD
VELLUM

painting. Miss McLoughlin was the teacher of Marie Longworth Storer, who founded the Rookwood Potteries. They are named after Mrs. Storer's country seat.

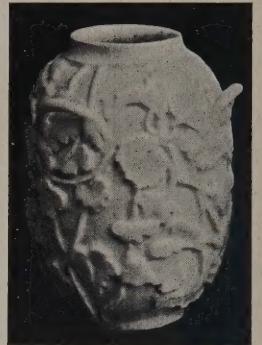
Cincinnati's clays are especially adapted to artistic productions. It was a happy coincidence that Mrs. Storer combined enthusiasm for art with talent and wealth. Thus, she was able to create a movement which could grow to large proportions. In the year 1880 Rookwood Potteries were started. Ten years later saw the new enterprise already self-supporting, and at the Paris Exhibition of 1889 a gold medal had already been secured by Rookwood Potteries. Thus, their high standard among the world's ceramics was fixed, while practically American artists only were employed at Rookwood. All future exhibitions in Europe and America brought new honors to the Rookwood Potteries. And for each one a new development of these potteries could be shown. The beautiful deep reddish brown vessels with glossy surface, decorated with flowers or heads of Indians, first created the fame of the Rookwood ware. For years this kind of pottery was known as the Rookwood ware, and is still known as Standard Rookwood ware. Soon, also, ware with figures in relief, in Indian manner, was executed by the firm. At the Columbian Exposition in Chicago, the sea-green type was added, and the beautiful samples of tiger-eyes and goldstone were shown. These effects mostly depend on the firing. In other forms the crystalline glazes observable in gold-stone have been developed by great European factories, but Rookwood potteries are the originators.

The next new departure was the Irisware. It is made in light blues, grays and pinks, and represents the results of experiments to obtain beauty in light tints equal to those

already reproduced in dark browns and reds.

These, and the first matglaze potteries were the features at Paris in 1900. At the Pan-American Exhibition in Buffalo in 1901, and the Art-Industrial Exhibition in Turin of the following year, a great variety of beautiful matglaze was shown.

The newest invention, shown first at the World's Fair in St. Louis, is the "Vellum" ware. These potteries can be claimed to stand between highglaze and matglaze. It has been possible to retain in this ware the charm of the biscuit conditions (first firing). The name Vellum, conveys the refinement of texture and color which is characteristic of this ware. It is devoid of lustre, but presents both to the touch and to the eye the qualities of old parchment. The matglazes have permitted, by reason of their heaviness, only slight decorations except modelling or very flat and broad painting. The Vellum retains all those qualities which hitherto only Rookwood highglaze ware showed. The beauty of Vellum lies in subtle and delicate qualities, and elaborate decorative painting is often executed, approaching the Irisware. But the charm of the decorations, under the fine texture of the new glaze, surpasses that of the older highglaze. The decorations are often painted and modelled on the same pieces.



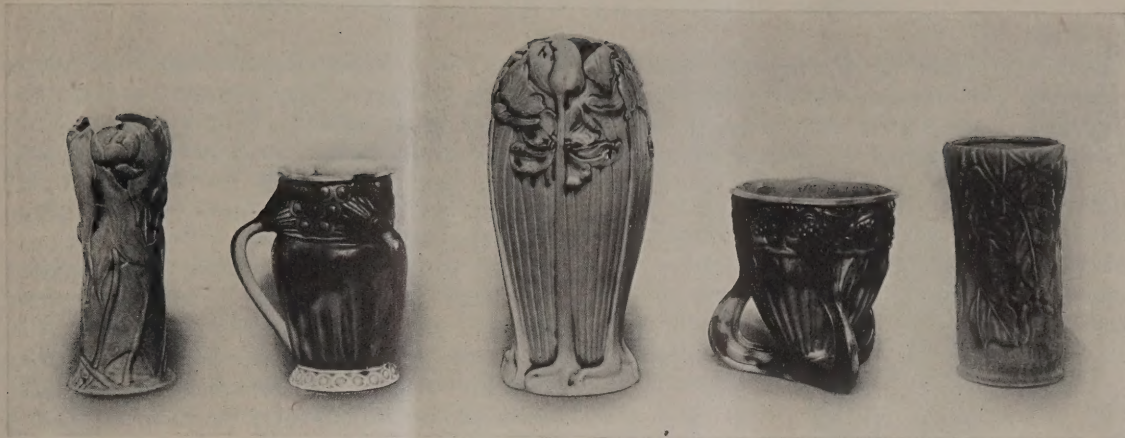
GRAND FEU
LOS ANTI

For several years the Rookwood Potteries have also executed a great deal of excellent faience work. Mantels, fountains for hotels, the interiors of public and private buildings have been decorated in Rookwood faience. It would lead us too far afield to deal with this branch of Rookwood ware at this time, but a special article will soon be devoted to American faience.



VOLKMAR VASES

For many years Rookwood Potteries occupied a field nearly alone, but within five years several potteries which produce work of great excellence have come into prominence. It was at the Pan-American Exhibition, when the larger public first became acquainted with the very artistic productions of the Grueby Ceramic in Boston. The forms are of a quiet clas-



TIFFANY FAVRILE POTTERY SHOWS PLANT MOTIFS IN THE FORMS OF THE OBJECTS

sic beauty; the colors show subtle, light harmonies. Ivory color, old green, reddish gray, a light greenish blue are the most preferred tints. These vases are all of one color only. No decorative painting is applied, but the forms show slender plant designs. The texture has a rough appearance, but on touching it, one finds that it is entirely smooth.

The Grueby's and the Rookwood's often have used to great advantage their vases as lampstands. They combined these with Tiffany Favrile glass to beautiful effect.

Under Louis C. Tiffany's supervision, the Tiffany Furnaces in Corona, Long Island, execute also Favrile potteries. The great facilities and splendid arrangements of these furnaces made it possible to extend the trials and experiments to such a large scale that good results could be obtained very promptly. The main body of the pieces is in porcelain, but for the plastic decorations other clays are also used. Slender forms, which often approach those of the Favrile glassware are mostly chosen. The glass shows only the plant motifs

in the forms of the objects themselves, but in the ceramics the motifs of plants are also used for the decorations. Water plants, the lotus, the poppy and many kinds of creepers, also the Fuchsia, are employed with good taste.

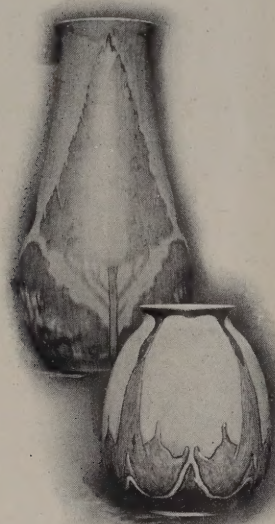
Cereals also furnish motifs, but they are often too clumsy to produce an artistic effect. Sometimes antique decorations are chosen for round pieces. The color was at first almost exclusively a deep ivory, sometimes shading into brownish effects. Of late, greenish tints have been effectively employed for large vases. These show no decorations, but sometimes a peculiar rough surface is visible which is created intentionally in order to give certain effects of light and shade. Into the matglaze, crystalline effects are mixed. The coloring of the Tiffany Favrile pottery is produced, like that of the glass, not through painting on the surface, but by chemical mixtures added to the body of the clays.

The Volkmar potteries attract much attention on account of their beauty in colors. Deep tints are predominant. Charles Volkmar at-



THE WELLER POTTERY ADDS ART WARE TO ITS COMMERCIAL MANUFACTURES

tains his results by putting one underglaze painting over another, and by firing the pieces again and again after each painting. He has nearly abandoned the highglazing and produces



THE SOUTHERN LOVE OF COLOR FINDS EXPRESSION IN STUDENTS' WORK AT NEWCOMB COLLEGE

matglaze ware. His studios are in Metuchen, New Jersey, and William Macbeth exhibits his potteries.

The potteries of D. C. Robertson, in Dedham, Massachusetts, also excel in beautiful colors.

In Massachusetts, a new pottery has lately attracted attention, through its very artistic productions. It is the Marblehead Pottery, superintended by Dr. Herbert T. Hall and A. M. Greenwood. Green vessels in matglaze, mostly showing antique forms, are produced.

In New York, Marshal Fry is one of the most successful art potters. Formerly his ware showed flower decorations, which blend in the background with artistic feeling and skill. Of late he has developed a great preference for Japanese motifs and coloring. Simple landscapes in that style furnish very tasteful decorations for his potteries, which are also technically of very high quality. Mrs. S. M. Hibler's potteries also rely mostly on Oriental motifs, and Mrs. M. Meinke decorates her work with preference in Japanese style.

Several other art potters and individual china decorators in New York produce very artistic work. Among them Anna B. Leonard, the President of the Ceramic Society, deserves special recognition for her very original de-

signs. The Misses Hardenbergh have started a little pottery of their own, and produce vessels of great beauty. If they will have the proper arrangements for a pottery on a large scale, there is no doubt that their vases will help a good deal to the newly-started renown of American potteries.

The Brush Guild (Mrs. and Miss Perkins) produces in Bridgeport, Connecticut, brown ware of metallic lustre. The exhibitions of the Ceramic Society, and of the newly-founded National Society of Craftsmen in New York, have of late demonstrated the increase of good individual work in potteries, and they help to foster those productions in New York.

An interesting new establishment in the east is the Moravian Pottery and Tile Works, in Doylestown, Pennsylvania. After designs from C. Mercer, ware of artistic quality is produced by adapting Moorish ideas to modern purposes.

The green Teco ware, produced in the Gates Potteries of Chicago, is comparatively new. The name "Teco" is derived from "Te" in terra and "co" in cotta. The creator is William D. Gates, who desired to produce an art ware that would harmonize with its surroundings. He wished that the vase should add to the beauty of the flowers or leaves placed therein, and, without diverting the attention, would represent a beautiful piece in itself. The chasteness of design, the velvety gloss finish, the uniform



THE TECO VASE ADDS TO THE BEAUTY OF THE FLOWERS PLACED THEREIN WITHOUT DIVERTING ATTENTION FROM THEM

moss-green color which all Teco ware displays seem to answer that purpose quite perfectly.

The Gates Potteries are located in a picturesque valley beside a little lake. Aquatic

plants are cultivated there and furnish the motifs to the designers of Teco ware. Besides William D. Gates, J. Albert and W. I. Dodd, Blanche Ostertag, Mundie and Duming are designers for Teco ware.

In Colorado we find the Van Briggles Potteries, whose creator, Artus Van Briggles, died two years ago, after having enjoyed for only a short time the renown of his beautiful products. Mrs. Van Briggles, his co-worker, continues the potteries. Artus Van Briggles was formerly employed in the Rookwood Potteries, then he went to Paris and tried to solve the problem of an entirely new matglazing. Having returned to America, his health soon forced him to live in Colorado, and there the red clays helped him to the realization of his ideal. He added metallic vapors, generally those of copper, and obtained the results he desired.

Not only the technical quality of his potteries, but, perhaps, the forms of them, more than anything else, proclaimed Van Briggles as a genuine artist. The human figure, animals, above all the abundance of wild flowers in Colorado, he used in a unique way. They gave him motifs for modelling. His vases are all of one color only, and no decorative painting nor plastic decorations is achieved, but the form of the vase itself is a piece of the sculptor's art.

The influence of the most celebrated modern French sculptor, Rodin, is traceable in Van Briggles's pottery work. Only a great artist could dare to create impressionistic art work in ceramics. No piece of Van Briggles's pottery is ever repeated. Each one is individual. The vases display subdued tones. Van Briggles's studios in France also led him to introduce in America the combinations of pottery and metal work in which the French excel, and often Van Briggles adorned his creations with the precious and semi-precious stones of Colorado. This added in many cases a great deal to their beauty. It is to be hoped that the Van Briggles Potteries will keep up the high artistic standard set by Mr. Van Briggles.

A real centre for potteries is Zanesville, Ohio. Many of the companies produce mostly

commercial ware on the factory plan, but still display good shapes and harmonious coloring. Very artistic work is done by the Weller Potteries. Their dark blue Sicardo ware, with metallic surfaces, is very attractive.

We are loath to pass over these commercial manufacturers at this time, because, while their products are mostly confined to dishes, etc., of utility, there is a great deal to say about them from an art standpoint also. They are worthy of special articles, however, and so let us proceed with the subject now in hand.

A very noteworthy institution is the Newcomb College for Women, in New Orleans. It is under the direction of Professor Woodward.

The students produce potteries which show a very strong coloring. The Southern love of color seems to find expression. The motifs for decorations are chosen from the floral world of New Orleans, but they are conventionalized in a very artistic way. These potteries are, indeed, original productions, showing a style of their own. The college is not only a place for study, but also helps to dispose of the productions. The sale of the potteries is part of its plan.

The many schools in potteries which have been established in all parts of our country, some of them by the states themselves, will not fail to bring forth more and more excellent work in that interesting branch of art industry. The State of New York has established a very well equipped school of ceramics under Prof. Charles F.

Binn's experienced direction. American potteries have already gained a world-wide reputation, while American porcelains are only at the point of establishing it.

The productions of porcelain are not yet as manifold as those of pottery, but some very fine work is done. The only pottery in the United States where true hard porcelain is now manufactured on a large commercial scale is the Union Porcelain Works, in Greenpoint, New York City. This pottery was originally established about 1850, and in 1861 passed into the hands of Messrs. Thomas C. Smith and his son, C. H. L. Smith, who a few years later intro-



THE GRUEBY FORMS ARE OF A QUIET CLASSIC BEAUTY

duced the hard kaolinic body which has since been used by them. In this pottery greater progress has been made in the use of machinery than perhaps in any other pottery in the United States. Even oval dishes are made by applying the eccentric principle to the potter's wheel.

The output of the Union Porcelain Works is chiefly commercial ware, including the lighter grades of hotel china. It is found that such articles when made of porcelain are more durable than the cheaper variety. It, therefore, finds much demand for high-grade restaurants and hotels.

No attempt has been made by this pottery to place art ware on the market, and yet some very beautiful objects have been made. Several reproductions of famous pieces of statuary, and some interesting busts of prominent Americans have also been made.

The elder Smith was the first potter in the United States to apply the underglaze method of decoration to hard porcelain, although this was not practiced to any great extent, and the overglaze method is now usually employed.

In art work it is interesting that in this country women have been the pioneers in producing fine porcelain. Miss Louise McLoughlin, I mentioned as one of the first potters who did underglaze painting, and the teacher of Mrs. Storer, who founded the Rookwood Potteries. She was also the first maker of really good American porcelain. The true hard porcelain is made of a mixture of kaolin, feldspar and quartz—nothing else. These three elements can be mixed in different proportions, and the resulting paste will be more or less hard. Miss McLoughlin found the materials for her *grand feu* porcelains in the Ohio River valley, near the Kentucky line. She has worked alone and has done everything from forming the chemical composition of the body of the ware and the glazes, to the decorating and firing of them. Mercenary considerations have never been introduced into her studio. In 1900 she produced the first perfect pieces of her "Losanti" ware. The biscuit, resulting from the native clays resembles more nearly the old Chinese porcelain than the Sèvres. The ware fires at lower temperature than the

latter, but is none the less *grand feu*, as it is just as hard porcelain. This lower temperature allows a greater range in colors. Dark blue is seen in a depth and richness rarely obtained.

A great beauty of the Losanti ware is its translucency. Dark color does not interfere with the transmission of light. A lighted candle placed within a dark blue vase has the effect of being veiled by blue gauze. Placed in other vases, the light reveals hidden shades and tints not suspected. The added beauty attained in transmitting light is being used to advantage in the production of shades for lamps and globes for electric lights.

The glazes used by Miss McLoughlin contain no lead, and are very soft in texture, and transparent. The surface of the white pierced pieces is neither dull or matglaze, nor brilliant or shiny, but soft like ivory. The unique rice-grain effect that prevails in many pieces is obtained by piercing the wet bis-



TRUE HARD PORCELAIN IS MADE AT
THE UNION PORCELAIN WORKS

cuit and then covering the inside with glaze. This has to be done very carefully.

Most of the pieces show an incised or modelled design. This gives different degrees of thickness, which has an effect upon the translucency.

For several years Miss McLoughlin occupied the field nearly alone. No other American porcelains could compare with hers, for her productions combined high ideals in both science and art.

Lately Mrs. Doremus, in Bridgeport, produces fine porcelain in translucent shades, which blend in different colors, and Mrs. Alsop Robineau produces her exceedingly beautiful vases and bowls in Syracuse, N. Y. They have won the great praise of Taxile Doat from Sèvres. These porcelains are actually very original in design and color, and Mrs. Robineau displays a great knowledge of chemistry. I speak in a special article of these highly artistic vessels, and in another of the excellent table porcelain of the Lenox Incorporated in Trenton. Therefore I confine myself here to the statement that these new American porcelains add very much to the high standard of American ceramics.

BUYERS' TRIPS TO NEW YORK

REDUCED RAILROAD RATES MAY BE SECURED THROUGH ARRANGEMENT OF
MERCHANTS' ASSOCIATION

MERCHANTS and buyers contemplating a trip to New York during the next month should take advantage of the special railroad rates arranged for by the Merchants' Association of New York. The reduced rate will be one fare and one-half for the round trip, the reduction being arranged under what is known as the certificate plan. These reduced fares will be granted to any buyer, the only requirement being that, on arriving in New York, he shall be properly identified by some resident member of the Merchants' Association, and be duly registered then as a non-resident member, no fee being charged for such registration. Identification should be an easy matter, as many members of the trade belong to the association, and would be glad to do any visiting buyer this courtesy.

The special rates apply to the territories of the Central Passenger Association and the Trunk Line Association (except from points less than 100 miles from New York), and to Vermont and the western part of Massachusetts.

If you are beyond the special rate territories, come forward to the nearest point in those territories and purchase your ticket from such point.

When buying ticket to New York obtain from ticket agent a return trip certificate, which must be signed by buyer in the presence of the ticket agent, and countersigned by the latter. This return trip certificate is a voucher which must be deposited at the office of The Merchants' Association of New York (Merchants' Association Building, 66-72 Lafayette Street), on arrival in New York. Office open from 9 a.m. to 5.30 p.m., Saturdays included.

The return trip certificate, after it has been countersigned by the proper official of The Merchants' Association, will entitle the holder to a return ticket for one-half the regular fare. The return trip must be made via the route on which ticket to New York was purchased.

To obtain countersignature of The Merchants' Association, holders of return trip certificates must be identified by a resident member of the Association as merchants in good standing, their buyers or members of their families. They must also be non-resident members of the Mer-

chants' Association of New York, and can become such while registering at the Association offices. While non-resident membership, to which all merchants in good standing are eligible, costs nothing, merchants are responsible for any misuse of tickets issued on these reduced rates.

CENTRAL PASSENGER TERRITORY

Points west of (but not including) Buffalo, Niagara Falls, Suspension Bridge and Salamanca, N. Y. Pittsburg, Pa., Bellaire, O., Wheeling, Parkersburg, Huntington, and Kenova, W. Va., and points on the north of the Ohio River, and east of the Mississippi River, and south of a line from Keokuk, Iowa, to Chicago, Ill., including Cincinnati, Louisville, all points in Kentucky on the Chesapeake & Ohio Railway, Cairo, St. Louis, Keokuk, Chicago, the Southern Peninsula of Michigan, and Canadian towns on the Michigan Central Railroad and Wabash Railroad.

Tickets, with return trip certificates, good only from points in Central Passenger territory, will be sold August 15th to 19th inclusive. Certificates obtained in this territory on *other* dates are *worthless* for return reductions. Certificates valid for return trip within *thirty* days from date of issuance.

TRUNK LINE TERRITORY

From and east of Buffalo, Niagara Falls, Suspension Bridge, and Salamanca, N. Y., Erie (via Pennsylvania Railroad), and Pittsburg, Pa., Bellaire and Marietta, O., Wheeling, Parkersburg, Huntington and Kenova, W. Va., and points on and north of the Chesapeake & Ohio Railroad, except New England and Canada. (New York, Ontario and Western Railway not included.)

No reductions will be given to points less than 100 miles from New York.

Tickets, with return trip certificates, good only from points in Trunk Line territory, will be sold from August 15th to 19th, inclusive, and from August 29th to September 2d, inclusive. Certificates obtained in this territory on *other* dates are *worthless* for return reductions. Certificates valid for return trip within *fifteen* days from date of issuance.

VERMONT AND MASSACHUSETTS

The special fare has been authorized from all points in Vermont reached by the Rutland Railroad and the Delaware & Hudson Railroad, and the Boston & Albany Railroad on August 15th to 19th, inclusive, and from August 29th to September 2d, inclusive, with a return limit of fifteen days.

In Massachusetts, the Boston & Albany Railroad will make the special fare from all stations west of, but not including, Springfield, with the option of traveling to New York via the Chatham or Albany gateway.

Buyers are especially cautioned that they must secure a return trip certificate at the time of purchasing a full fare single-trip ticket to New York, and make certain that your ticket is purchased on the proper dates, as given above.

Following are the names of well known pottery and glass houses belonging to the Merchants' Association in New York:

L. Barth & Son.
 Geo. F. Bassett & Company.
 Bawo & Dotter.
 Geo. Borgfeldt & Company.
 John Davison.
 C. Dorflinger & Sons.
 B. F. Drakenfeld & Company.
 Hugh C. Edmiston.
 Endemann & Churchill.
 Otto Goetz.
 Higgins & Seiter.
 M. Kirchberger & Company.
 Maddock & Miller.
 Paroutaud & Watson.
 The Strobel & Wilkin Company.
 Vogt & Dose.

GOING AFTER PHILIPPINE TRADE

J. L. BROOKS, a representative of a wholesale crockery firm in Portland, Me., passed through New York recently en route to the Philippines, where his concern does an immense business in the sale of dishes among the people of the islands. He remarked during a talk that, previous to the Spanish-American war, not a single dish was exported from this country to the Philippines, the Filipinos buying nearly all their dishes from England and Germany.

"But that is not so now," he added. "Today we have practically the whole of the Philippine china and earthenware market in our hands, and, of course, our export of dishes is increasing as the islands increase in population and civilization.

"The dishes which are mostly in demand out

there at present are of the unbreakable variety, such as one sees in the cheaper restaurants, hotels, and boarding houses here.

"Among the wealthy class of Filipinos the most expensive china is in brisk demand. They think nothing of paying several hundred dollars for a tea or dinner set.

"The only class of people in the Philippines who don't buy goods from us are the Chinese. There are fully 80,000 Celestials in the islands to-day, and I don't believe there is one of them who purchases an article made here or in any other country but their own."

Mr. Brooks added that the value of our crockery and glassware export to the Philippines in 1907 was close to a million.

AUSTRALIA APPOINTING SPECIAL CUSTOMS AGENTS

A letter from Sydney, N. S. W., to the *Leipzig Tageblatt*, states that in February last, Mr. F. G. Wilson, a well-known local accountant, had left for Europe and America for the purpose of investigating market values for the information of the Commonwealth Government. The reason of his journey is said to be that a number of cases had accumulated in which the Australian customs authorities are not posted as to the real market values at point of origin.

The *modus operandi* is thus described:

"Mr. Wilson will possibly present himself to manufacturers as a buyer and ask for prices. He, of course, knows that no manufacturer will at once quote his lowest prices for quantities, but he will secure proofs against Australian importers and German manufacturers. Therefore, he will not ask for prices for say 100 pianos, to be ordered at one time and paid for in cash, but the only price which will suit him is that at which a dealer buys two or three at a time, and on six months' credit. The latter price he will, on his return, submit to the customs authorities, who will take it as the value instead of the invoice price."

Articles made by trusts are already subject to prohibition under the Australian law. It is reported that among other articles bottles will be investigated.

Another agent named Andreas Harders, belonging to the criminal division of the Australian Custom House, is also to start on a like errand. He is of German extraction.

American manufacturers doing business with Australia will probably be interested in above facts and will be chary in quoting unknown Antipodean inquirers.

IMPORT STATISTICS FOR 1908

UNLOOKED FOR ENCOURAGEMENT TO BE DRAWN FROM FIGURES FOR THE PAST FISCAL YEAR

HAVING dealt in the previous issue with the more general features of recent statistics, POTTERY AND GLASS (through the courtesy of the Bureau of Statistics and of the New York Custom House) is now able to give the unrevised figures of the total imports up to June 30, (compared with 1907), and those for this port up to July 18.

While in ordinary years the aggregate totals are a sufficient guide to the situation, owing to the special conditions which have lately prevailed the monthly amounts for the last fiscal year are of special interest. In the two principal items of glassware and decorated china, the year's imports are, on the whole, only slightly below those of the previous year, while the total imports in these lines for June, although below those of June, 1907, are larger than for any of the preceding five months. The total New York imports of china, earthenware and glassware for the week ending July 18, were \$151,347, against a total of only \$171,091 for the two preceding weeks together. On the whole, the pottery and glass import trade is statistically in a healthy position, and has apparently been scarcely affected by the crisis, in, at least, as far as the actual receipt of stock is concerned. Of course, it must be remembered that the orders for these importations were in the main placed some time back, but they have served to keep things going during the critical period, and new orders, in case the market demands increase in the near future, will reach the sources of supply soon enough to create a continuity of action in import channels.

This fact is calculated, at the same time, to encourage domestic manufacturers as to future prospects of the trade, in view of its stability during the recent bad times.

CHINA, PORCELAIN, PARIAN AND BISQUE (NOT DECORATED)

	Fiscal year to June 30, 1907 (dollars)	Fiscal year to June 30, 1908 (dollars)
July06	113,597	07 116,306
August.....06	116,211	07 119,922
September06	99,376	07 107,509
October.....06	125,338	07 119,405
November06	109,557	07 100,459
December06	82,505	07 104,250
January.....07	103,885	08 101,005
February.....07	70,295	08 105,425
March07	102,886	08 108,280
April.....07	114,874	08 105,459
May07	121,278	08 86,405
June.....07	97,249	08 90,377
Total (unrevised)	\$1,257,051	\$1,264,802

CHINA, PORCELAIN, PARIAN AND BISQUE (DECORATED)

	Fiscal year to June 30, 1907 (dollars)	Fiscal year to June 30, 1908 (dollars)
July06	1,121,864	07 1,263,965
August.....06	1,301,193	07 1,439,933
September06	1,167,715	07 1,264,211
October.....06	1,464,093	07 1,351,776
November06	1,087,689	07 1,252,569
December.....06	770,459	07 859,511
January.....07	727,092	08 763,746
February.....07	682,354	08 632,924
March07	753,405	08 715,130
April07	721,901	08 725,017
May07	978,908	08 669,358
June07	1,109,007	08 842,234
Total (unrevised)	\$11,885,680	\$11,780,374

CHINA, PORCELAIN, PARIAN AND BISQUE (ALL OTHER)

	Fiscal year to June 30, 1907 (dollars)	Fiscal year to June 30, 1908 (dollars)
July06	60,783	07 41,797
August.....06	55,193	07 33,245
September06	31,268	07 46,834
October.....06	39,331	07 34,995
November06	34,187	07 45,045
December.....06	53,802	07 36,250
January.....07	41,907	08 29,996
February.....07	42,397	08 33,289
March07	45,505	08 17,904
April07	50,744	08 24,793
May07	55,281	08 18,369
June.....07	53,616	08 20,239
Total (unrevised)	\$564,059	\$382,756

GLASSWARE

	Fiscal year to June 30, 1907 (dollars)	Fiscal year to June 30, 1908 (dollars)
July06	269,234	07 338,993
August.....06	344,325	07 401,728
September06	324,043	07 349,895
October.....06	371,792	07 413,122
November06	272,697	07 301,102
December.....06	277,047	07 261,011
January.....07	335,117	08 213,079
February.....07	227,775	08 198,931
March07	237,992	08 205,265
April07	237,989	08 182,072
May07	314,565	08 191,456
June07	248,235	08 220,261
Total (unrevised)	\$3,460,811	\$3,276,915

IMPORTS AT PORT OF NEW YORK

Week ending	China (dollars)	Earthenware (dollars)	Glassware (dollars)
May 2	107,599	25,902	28,221
9	36,521	5,316	17,955
16	88,881	14,430	21,128
23	37,010	7,442	22,152
29	56,890	7,425	20,628
June 6	125,230	14,021	29,559
13	72,504	6,679	23,347
20	61,401	12,574	19,037
27	61,144	6,764	18,688
July 3	53,914	8,834	15,928
11	55,869	14,802	21,744
18	101,514	10,171	39,662

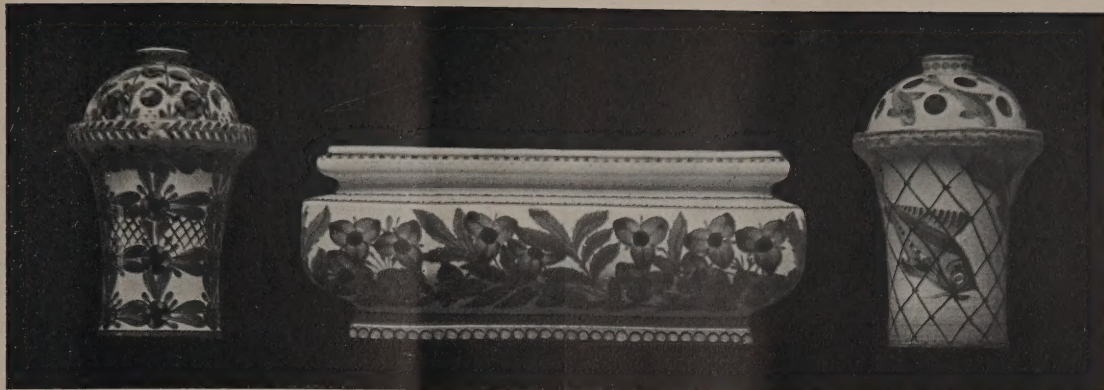
NOTE—There is a slight difference in the form of statistical classification between the New York and Washington figures.



FAUNA AND FLORA OF THE HOME COUNTRY

SPECIALLY PHOTOGRAPHED
FOR POTTERY AND GLASS

EXAMPLE OF DANISH ALUMINA



IT CAN NEVER BECOME OLD FASHIONED BECAUSE SO TRULY ARTISTIC

DANISH PORCELAIN AND FAIENCE

MYSTICISM AND THE SOUL OF POETRY EASILY IDENTIFY BOTH OLD AND NEW PRODUCTS OF DENMARK

BY HERMAN RITSCHER

NEARLY every nation to-day produces good porcelain, each with its special beauty and individual character. The Royal Copenhagen porcelain, however, is so different from all others that it is easily recognized anywhere, and because of its superior beauty, it has been extensively imitated by leading manufacturers of other countries, although even the experts of these countries are ready to admit that the imitations cannot compete with the originals. Thus the Imperial German Commissioner at the St. Louis Exposition said, in his report: "It is never wise to imitate. Every nation shows at its best when it develops the specialties of its own country, and Germany has such a splendid tradition in ceramics from the Middle Ages down, that now, with such rich sources in the many designs of its new art, it does not need to borrow."

The supreme charm of the Danish porcelain is closely connected with the character of the country. The subtle and mystic poetry of the northern landscape, which is also to be found in the other arts and in the literature of the northern nations of Europe, strange as it may seem, also finds expression in the porcelain of the Royal Copenhagen Works. And it is just because the style of the porcelain is so truly the artistic expression of the country that, in spite of many new additions and new motifs, its character has not changed

in all the time since this porcelain first became known. It can never become old fashioned because it is so truly artistic. It is astonishing to discover for how many decades these pieces with their delicate underglaze decorations, which seem to embody a wholly modern spirit, have been produced. They lack all gorgeous coloring, all richness of decoration; no gold is used, and only a few colors, such as pale blues, greens and grays. One of the first patterns ever made was the blue fluted porcelain, also called the Danish pattern. It is hand painted under glaze,

was first produced soon after the opening of the establishment in 1779, and still forms one of the most beautiful sets. It comprises more than 1,500 different shapes, and embodies the germ of the style of art which prevails in the Copenhagen porcelain works. The poesy of northern landscapes and the animal and floral world of Denmark form the subjects for the decorations, but they are used in a subdued, sketchy manner, leaving a wide scope to the imagination. Every dish is a work of art, and many are executed only once.

The porcelain stands as high technically as artistically. It is produced *au grand feu* at 3,000 degrees Fahrenheit. Every single piece bears evidence of a harmonious working between the technician, the painter and the modeller."



LITTLE COLORED FIGURES BY THE SCULPTOR HARBOE



ALUMINA WARE LENDS ITSELF TO RICH AND GAILY COLORED EFFECTS ❧ ❧ ❧ ❧ ❧ ❧

The lifelike modelling of animals is another specialty of the Copenhagen works. The fauna of the home country furnishes the models for these animal designs, which are used on pieces of bric-a-brac, and which are, hence, very characteristic. The best sculptors of Denmark are employed in the work, and of late years designs taken from the human figure have also been included, the works showing greater variety than at first.

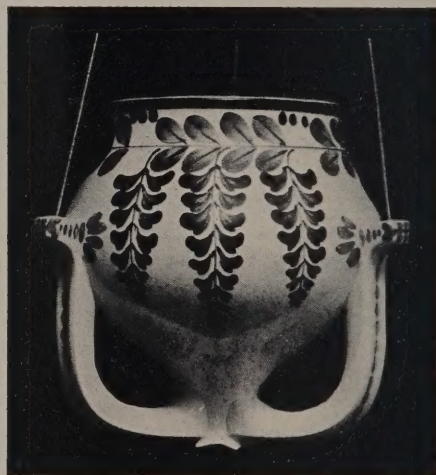
The porcelain works have been improved and enlarged year by year under the guidance of a succession of very able men. The first director, Frantz Heinrich Muller, was a chemist of high standing, and a man ready to sacrifice everything to his ideals. Through his untiring efforts the Royal Copenhagen ware became famous before the end of the eighteenth century. At his death he was succeeded by Philip Schou, Councilor of State, upon whose suggestion the works were removed from the city to the suburb, Frederiksberg, to a tract of land bordering the Frederiksberg Palace gardens.

There has been a marvelous development within the last twenty years under Philip Schou as managing director, and Arnold Krog, as art director. The latter is the creator of the most poetic landscapes which decorate the larger pieces, although a large staff of artists, both men and women, are employed under him. The artists are allowed to select their own designs and to work in their own way, which gives an artistic individuality to the ware impossible to be produced in any other way. Many of the pieces are "unique," only one piece being produced and signed by the artist.

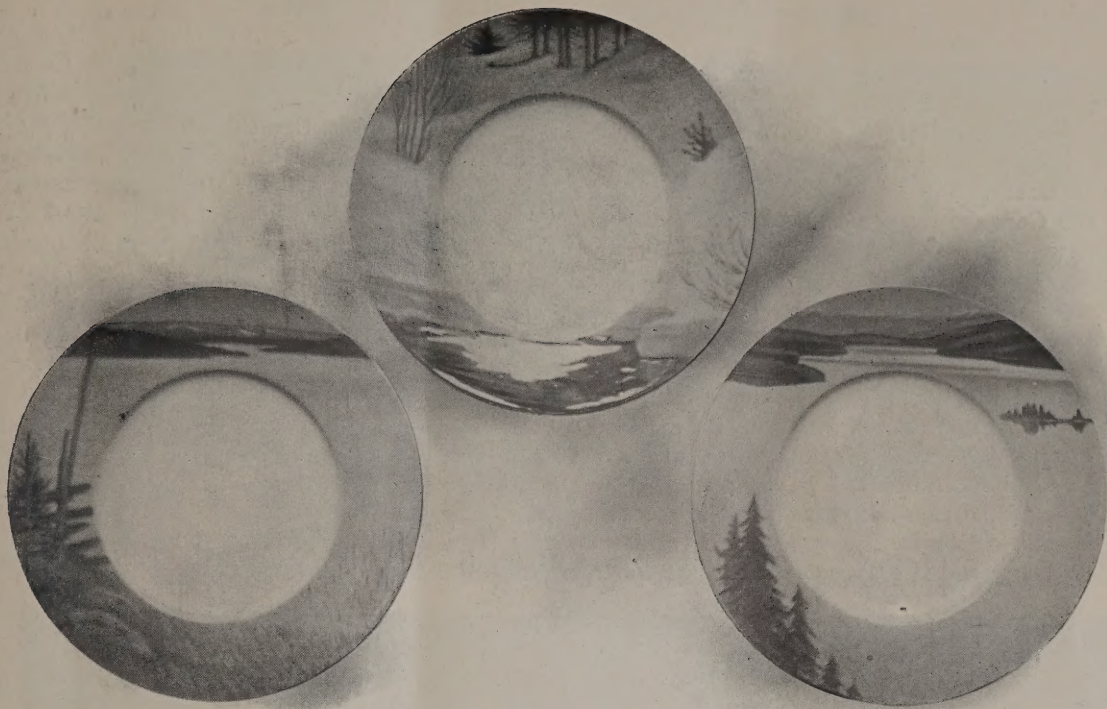
A dinner set of especial interest is the one decorated with the *Flora Danica* (Danish Flower), each piece showing a different flower. The first set was made for the king of Denmark, but at the special request of other royalties, several duplicates were produced. The grand-vizir of Turkey is the last notable to order a set.

While the porcelain produced at the Copenhagen works seems to represent the most delicate and refined taste, which could find expression only in this material, the faience of the sister factory, the Alumina, produces pieces which exhibit a more naturalistic folk character, in harmony with the coarser material, which lends itself well to rich and gaily-colored effects and lively decorations. The hard but porous faience needs a heavy and very decided touch of the brush, because every spot of color has to remain unmixed where it is put, and thus the technical process was the origin of the style of decoration. A lively cobalt blue is prominent in the faiences, on which every stroke of the brush is done by hand, and the character of which recalls the old faiences made by the peasants of Holstein and south Germany in the eighteenth and the beginning of the nineteenth centuries.

Most of the products are for practical use, and at first only the most simple dishes were made, with no attempt at artistic beauty. The factory was founded in 1863, and, in 1882, it bought the Royal Copenhagen porcelain works. For several years after the purchase all artistic attempts were concentrated on the production of the porcelain, which, as has already been said, was carried to such a high degree of per-



THE ALUMINA SHAPES ARE HEAVY AND MASSIVE ❧ ❧ ❧ ❧ ❧



THE SUBTLE AND MYSTIC POETRY OF THE NORTHERN LANDSCAPE

fection under Schou and Krog, while the faience was left in the background. But after Philip Schou had retired, in 1902, his son-in-law, Frederick Dalgas, who succeeded him as director, decided to do for the Alumina faience what Schou had done for the porcelain. He recognized that this material had a beauty of its own and engaged several artists to assist him. Mr. Joachim Petersen succeeded in finding a color scheme and a style of decoration especially adapted to the faience, while Mr. Slott Mueller invented new forms, and carried out designs of old Italian majolicas revived with a modern spirit. Coffee and tea sets of more elaborate character began to be executed, and also vases, plaques and other decorative pieces.

Another specialty is the little colored figures which are made after models by the sculptor Harboe. Their designs are taken from Danish folklore and from old Danish songs. The popular maiden "Kirsten Piil," "Peer Dover" and his wife, "Kirsten Kirner," are figures which still live in the minds of the people and which have found characteristic personification in these faiences.

The name Alumina is derived from the aluminum which forms part of the clay composition for the faience. These Danish faiences differ widely in their chemical composition from the

Italian majolicas, and also from the Dutch and German faiences which are largely made of reddish clay and covered with tin glazing. The Alumina faience more resembles the English and German Steingut of the eighteenth and nineteenth centuries, which had a translucent glazing, produced by lead and boric acid, and which was also known in Germany as "fine faience."

Like the old earthenware, the Alumina faience consists of a clay, which, after firing, is a cream color. In the old English and German Steingut this yellowish tint was produced by adding a colored mixture to the glazing, whereas, in the Alumina, it is the natural color of the clay, which remains unchanged by the firing because only translucent tin glazing is used.

The shapes of the Alumina faiences differ widely from the Steingut, being heavy and massive, while the old English and German were thin and had sharp profiles.

The difference in shape led to a difference in decoration. The familiar reproduction of copper prints on the surface of the English Steingut, with the use of little color, was never imitated by the Danish factory, which used only underglaze painting—on the biscuit.

As to the style of the decoration, only a slight resemblance can be found to the old peasant home faiences, which were often crude, where-

as, a refined, artistic feeling pervades the modern work. Some of the Alumina pieces are even decorated with odd peasant figures, showing the original costumes, which are yet worn in Denmark.

The Copenhagen porcelain and the Alumina faience have received many honors at every exhibition at which they have been shown in America and Europe. Critics everywhere make the observation that the great beauty of both consists in the perfect harmony of form, color and decoration with the material. The great difference in the character of the material of each is responsible for the entirely different shapes and decorations.

Both are so characteristic that it is scarcely necessary to look for the trade mark, yet there is such a poetic interest attached to the latter

that it must be described in closing. The trade mark consists of three wavy blue lines which symbolize the three Danish waters, the Little Belt, the Great Belt, and the Sound, and was suggested by Queen Juliane Marie. The crown was added only a few years ago. The Alumina faience can also be recognized by three blue lines which cross the "A."

Both wares are just now receiving a great deal of attention at the Franco-British Exhibition in London and at the exhibition in honor of the invention of faience, at Faencia, Italy, the birthplace of faience productions 900 years ago. Other nations soon took up the new invention eagerly and developed it according to their different tastes and soil products. The new Danish faiences well deserve the honors awarded them in old Faencia.



CONGRESS OF GERMAN POTTERY GUILD

According to the report submitted to the recent annual meeting of the above guild, the number of members had increased during the year from 1,277 to 1,349. The membership includes representatives of the following branches:

	Factories	Insured Workpeople
Porcelain	230	45,098
Stoneware	49	17,348
Tiled Stoves	401	9,456
Mural Tiles	36	7,131
Majolica	22	473
Fine pottery	192	3,452
Painting.....	48	1,052

The average yearly wages of each workman in Rhineland and Westphalia equalled about \$278; in Hanover and Schleswig-Holstein, over \$250, and in other parts of Germany, from \$200 to \$248. A gradual increase of accidents in the ceramic industry has been recorded, the number in 1907 on which compensation was paid having been 310, of which only a relatively small part were due to special risks of the trade; 142 having been caused by methods

of working which have constantly presented dangers, while 121 were owing to defective arrangements or the want of protective appliances. The compensation paid in respect of the 310 cases equalled \$15,179, but the payments for liabilities incurred during previous years exceeded \$80,000.

BETTER BUSINESS IN BOHEMIAN GLASS-WARE AND PORCELAIN

While orders for Bohemian crystal glassware have shown some general improvement, the *Sprechsaal* reports that special activity has been evident in the new designs of pendants, the older styles of English pendants being difficult of sale.

At the recent annual meeting of the Dux Porcelain Factory, a dividend of $8\frac{1}{2}$ per cent. was declared for 1907, the directors being likewise able to report that the first two months of 1908 had been up to the mark of last year. The Leipzig Easter Fair had been relatively favorable to the company's prospects.



LOUIS XVI SET HAND PAINTED ROSES ON BANDS OF DULL FINISHED GILDING

GERMANY'S MAMMOTH PLANT

THE ROSENTHAL WORKS AT SELB AND KRONACH EMPLOY UPWARDS OF 1,800 HANDS, AND PRODUCE ALL GRADES OF WARE

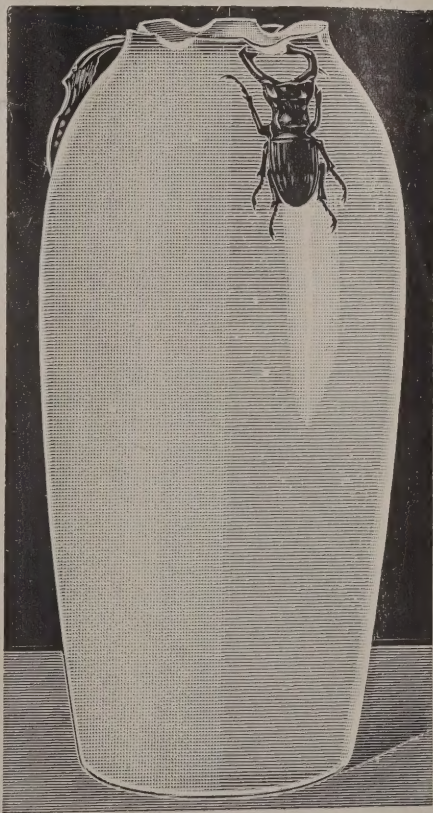
WITHIN the last two decades the German porcelain industry has made such rapid strides that it now justly commands a place in the first rank of the world's competitors in these lines, in the finest utility dishes, as well as in fancy articles.

A number of German potteries have increased their output enormously during the past few years, and their plants have grown to tremendous proportions. One of the largest is the Porzellanfabrik of Ph. Rosenthal & Co., of Selb, Bavaria. The works at Selb and Kronach occupy many acres of ground, and employ upwards of 1,800 hands. Their many lines of manufactures comprise utility dishes, fancy articles and electrotechnical articles.

The Rosenthal factories were established twenty-eight years ago, and their first product was confined to dishes of utility made of pure white, transparent, thin porcelain. Since then the quality has been vastly improved, and processes of decoration perfected permitting of most artistic

treatment. Side by side with the floral decorations on glaze, we find a particularly comprehensive assortment of the quick-fire decorations now so much in demand, on which, as known, the colors and glaze are burnt in during the

highest heat of the kiln, thus spreading the glaze over the colors, protecting them from all harmful influence, and lending them the soft, even gloss not obtainable by any other means. In this manner, for instance, are executed plain coffee sets, with suitable straight lines complimenting flat, geometrical decorations. Plain and refined is also the decoration of the overglaze set illustrated. The pale blue flowers in *art nouveau* are brought out by gold trimmings; they are, however, burnt on the glaze in dampened fire. While these sets, with all their beauty and excellence, are within the reach of many, as they are fairly low in price, the Louis XVI set, illustrated at the head of this article, is typical of what the factory turns out in the most expensive and luxurious



THE BEETLE IN BLACK LUSTROUS GLAZE



BOWL SPLENDIDLY DONE IN QUICK-FIRE COLORS

style. The handles on this severe, dignified shape represent rams' heads, which, like the feet, terminating in hoofs, are gilt in the most skillful way. The white surfaces are edged by heavy gold bands, a frieze of hand-painted roses being set on the dull-finished metal.

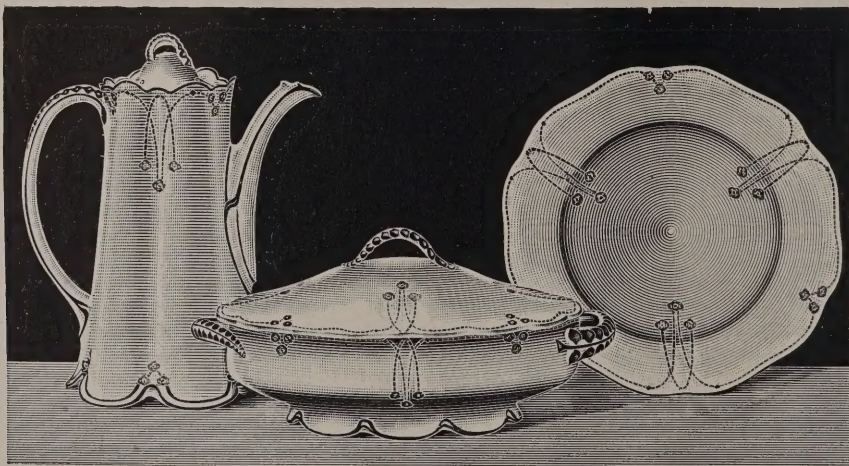
Forming a link between utility dishes and fancy porcelains, is a game set, by Franz Hochmann, Dresden, the well-known painter of animals. This is executed in quick-fire colors, but in so soft a blending as has seldom been seen in this art.



THIS JARDINIÈRE IS A GOOD EXAMPLE OF THE FANCY PORCELAINS

How skillfully and scientifically the factory works with these difficult colors, is shown by the beautiful fancy bowl, with fauns riding on goats.

An artistically noteworthy piece is a flower holder, with the graceful figure of a girl, herself appearing like a bud unfolding under the first breath of spring. The white, lithe figure, exquisitely modelled, stands out prominently from the bowl, which is trimmed with colored, geometrical ornaments. While this jardiniere is a good example of the fancy porcelains where an attractive artistic idea



A N O V E R G L A Z E D I N N E R S E T

is expressed in suitable material, another piece, a slender vase, with beetles, again emphasizes the versatility of this factory. The beetle, with its almost black, lustrous glaze, is exceedingly difficult to copy, yet it stands off most strikingly from the soft-hued glaze which

covers the simple, yet beautifully shaped vase.

The output of the Rosenthal factories has grown to be enormous, and their ware has become popularized in all parts of America, mainly through the agency of Geo. Borgfeldt & Co., of New York City.



GERMAN GLASS INDUSTRY

A SPECIALIZED REPORT FURNISHING VALUABLE TRADE INDICATIONS

WHILE general reviews of the condition of any given industry are naturally only available some time after the period they cover, interest attaches to them as indicating the progress of the branches treated, as well as giving some idea of their prospects. In this light, the report of Director Theodore Wieseler to the Chamber of Commerce, Nuremberg, on the glass industry of Germany during 1907, merits notice, not only by reason of its scope, but on account of the impartial and even friendly manner in which competing American products are mentioned.

Generally speaking, the favorable prognostications formed as to 1907, on the basis of previous conditions were fulfilled during the chief part of the year; the disturbances which have since marked the course of business not having been fully experienced during the period under review. The rise in the German rate of discount, acting as a storm signal, warned manufacturers against undue extension of their operations, thus exercising a salutary influence, which has alleviated the effects of the subsequent financial troubles.

GERMAN TRADE GENERALLY SATISFACTORY

Although sales were generally in somewhat lower grades than in the previous year, what was lost in quality was made up in quantity, most concerns which followed closely the tastes of their customers doing as large a turnover as

before. The advances established by manufacturers were accepted by the trade, buyers in many cases being glad to secure deliveries; while the slow rate at which the latter were made indicated that order-books had been copiously filled.

Another factor in producing the favorable conditions which prevailed during 1907, and which has not been affected by recent events, is the general feeling that the peace of European nations among themselves is not likely to be disturbed. As Herr Wieseler aptly and tersely puts it: "Which of the Great Powers would to-day dare to arbitrarily disturb the existing peace?" The purchasing capacity of the working population has, moreover, been increased through the higher wages they have succeeded in obtaining for their labor. In marked contrast with the situation in this country, neither overproduction nor overspeculation had prevailed in Germany, credit relations being less unfavorable than might have been deduced from the action of the German banks.

The operation of the various combinations of manufacturers tended in the direction of securing for wholesale distributors the equivalent of the advanced values of goods. Higher prices were in many cases accompanied by improvement of quality, so that a close community of interest was established between manufacturers, jobbers and retailers, by no means adverse to that of consumers, who now can, at moderate

expense, share in the luxuries to which their higher wages would seem to entitle them. Growing foreign markets offer, it is remarked, assurances of these conditions favorable to German industry being maintained.

ORDINARY HOLLOW GLASS

The period under review witnessed no falling off in the demand for ordinary hollow glassware in high grades, and many works having given up that branch as not being lucrative, the factories still in that line were able to sell their product rapidly, the slight advances in lists being readily conceded. The opinion is expressed that buyers should make timely provision for their requirements in this class of ware, owing to the scarcity of the necessary skilled labor and the limited provision for new working forces by means of apprentices. Owing to the protracted strike at Weisswasser (Silesia), production was more or less disorganized and a settlement was only found possible on the basis of a 15 per cent. advance in wages. Efforts are now being made to bring about a combination of manufacturers in this branch of the glass industry.

PRESSED GLASS—GERMAN AND AMERICAN

Works in this line having maintained their normal production, the needs of the trade were promptly supplied at steady prices during most of the year, but towards the close inquiry fell off, with the result that temporary concessions were offered by manufacturers. Good qualities met with general demand, while inferior grades could only be moved with difficulty. Hence, most factories have acquired the right to use the selenium process. A resolution was adopted early this year for the increase of prices by 10 per cent.

Regarding American pressed glass the following appreciatory remarks are made:

"The good, heavy quality of the American pressed glass specially imported for the German market continues to attract the buying public, particularly in medium qualities. I consider the preference is fully justified, which is shown in favor of this select ware over the cheaper and less sightly ground glass articles. The uniform selling prices allow, moreover, of fair profits."

AMERICAN CRYSTAL GLASS

The following remarks apply to this ware:

"While these articles, in the most elegant and up-to-date styles are, by reason of their

price, only suitable for high class trade, the fire peculiar to American crystal ware is keenly appreciated by connoisseurs."

One reason for the success of American crystal ware in Germany probably exists in the fact that German factories in that line (as the report points out) cannot fully meet the wants of their home market, so that French, Belgian, and Bohemian articles supply the bulk of the deficiency.

COMBINATION OF WEST-GERMAN HOLLOW GLASS WORKS

The late report of the above combination speaks of the necessary harmony now existing between cost of production and selling prices, so that, with the view of not interfering with the course of business no change in rates is at present contemplated. The system of giving a bonus to customers in proportion to their annual purchases has tended to enhance the prosperity of this combination.

Such are the main features of the report for 1907, published under the auspices of the Nuremberg Chamber of Commerce, thus enjoying official approval and bringing out all the stronger the commendation of American glassware which it contains.

That our exports in that line are growing is proved by the official returns for the last three years: 1905, \$2,182,636; 1906, \$2,534,271; 1907, \$2,815,150. As we shall have frequent occasion to refer to European conditions, the above summary of the recent features of the German glass industry will serve to illustrate such new facts as may from time to time be recorded in that connection.

CONVENTION OF THE N. B. O. P.

The Annual Convention of the National Brotherhood of Operative Potters, held at Atlantic City, closed its sessions July 16, after considering one hundred resolutions, again selecting Atlantic City as the place of meeting for the 1909 convention, and electing the following officers. President, Thomas J. Duffey, East Liverpool, O.; vice-presidents, Frank H. Hutchins, Trenton; Samuel B. Burgess, East Liverpool; Thomas Humphrey, Trenton; Chas. C. Doiss, Sebring, O.; George H. Martin, Trenton; E. H. Woods, and John P. Woods, of East Liverpool O.; secretary and treasurer, Edward Menge, East Liverpool, O.

The German Emperor has a well-equipped pottery which brings him in \$50,000 a year.

A YEAR'S WORK AT TWO GERMAN SCHOOLS OF CERAMIC INDUSTRY

PROMINENT in the report of the Royal Ceramic School, at Bunzlau, is the mention of three instructors having now been allotted to the chemistry section, in order to give the pupils every advantage in that fundamental subject, the laboratory being strictly up-to-date. The workshop instruction is carried on with all the necessary appliances for modelling and casting in plaster, while attention is likewise given to grinding, glazing and polishing operations. The kiln-house contains two kilns of the newest construction of the respective capacity of about 250 and 55 cubic feet, and three "muffle" furnaces for temperatures up to the melting point of gold. The motive force for whole of the workshop is furnished by a three-horse power gas engine.

The summer half year of 1907 showed an attendance of 43 day scholars and 47 night scholars, while the succeeding winter half year's instruction was attended by 44 in the day and by 53 in the evening. The course of study lasts two years, after which time pupils who had graduated have found without difficulty suitable positions. The heads of the school and the instructors have been much encouraged by the expressions of approbation ex-pupils have received from their employers. The participation of the school in the Berlin Exposition of Industrial Art, was not only highly appreciated by the press and the public, but led to the acquisition of sixteen exhibits for the traveling exposition which the Berlin Museum was organizing.

The influence of the Bunzlau School has been felt throughout the German ceramic industry, through the publication by the director, Dr. Pukall, of his normal course of instruction, under the title of "Ceramic Calculation on a Chemical Basis, Illustrated by Examples," which has received much commendation. An important element in the school programme is the sending of the various instructors during the holidays to inspect domestic and foreign factories, thereby rendering them better fitted to take charge of the occasional trips of observation in which the students participate. Every section of the institution has been developed during the school year lately announced.

In the Röhr Ceramic School a somewhat more advanced range of study seems to have been taken up, one of the features of which was a three months' post-graduate course in

fine stone ware and in the manufacture of jugs and mugs, carried out by Dr. Berdel, the chemical instructor, and attended by ten manufacturers of stoneware. Various instructive trips were undertaken during the year, including visits to the Museum of Roman Antiquities, at Treves, as well as excursions to Mayence and Frankfurt.

THE CHEMICAL ANALYSIS OF CLAYS

In a detailed consideration of the above subject in the columns of the *Sprechsaal*, Dr. H. Bollenback remarks that the analysis of clays is one of the most difficult problems in analytical chemistry, requiring marked skill on the part of the expert investigator.

One point to which he calls attention is the always imperfect segregation of the silicic acid, a small quantity of which always remains in solution. This difficulty can, however, be overcome by following the recommendations of Hillebrand, the American chemist, who has gained a reputation for silicate analyses. This method consists in the double evaporation of the muriatic acid solution until it dries up; in conjunction with a double filtration. The latter process is followed by a third evaporation, when no more silicic acid is discovered.

After dealing with the processes in use for the determination of alumina and iron, and the researches of various experts, several analyses of clays are quoted, including the following of three glaze clays from noted German pottery districts:

	(1)	(2)	(3)
Fine quartz sand.....	38.89	34.34	29.27
Mineral remains resembling feldspar.....	17.79	13.72	15.98
Plastic clay substances.....	29.25	44.85	48.21
Carbonate of lime.....	14.07	7.09	6.54
(1) Naumburg (2) Kamenz (3) Dommitzsch			

The Carlsburg pottery clay has the following composition:

Carbonate of lime	20.09 %
Clay substance	64.80 %
Quartz	6.95 %
Feldspar	8.16 %
	100.00 %

After the discussion of the views of several authorities on the subject, Dr. Bollenback quotes analyses of various German clays, the percentages of clay substance in which, by his new process were as follows:

Tillendorf clay.....	76.1 and 75.8 %
Zettlitz kaolin	97.1 and 96.8 %
Goldberg clay.....	35.2 and 35.1 %
Furstenwald sand.....	15.2 and 15.1 %
Veltener clay	33.4 and 33.6 %
Westerwald clay	55.7 and 55.4 %

AMONG THE POTTERIES

AMERICAN manufacturers of pottery are to-day doing all in their power to increase the consumption of American pottery by placing before the trade a higher quality of ware—both in body and in treatment. A china body of rare merit is being made by the Pope-Gosser China Co., of Conshohocton, Ohio, while the product of such potteries as the Maddock Pottery Co., Trenton, N. J., The Onondaga Pottery Co., and the Iroquois Pottery have shown a remarkable improvement in the making of American pottery. The progress of these firms adds lustre to the pages of the past year's history in the American pottery trade.

But with these advances, the American potter will sooner or later be compelled to produce a spar china that will not only be cheap, but at the same time, durable and artistic.

In the past year or so, the American pottery manufacturer has developed an interesting trade in the specialty lines. Indeed, this business is growing so rapidly that in some cases the orders for such lines exceed those for dinner ware and toilet shapes.

J. R. Warner, of the American China Co., Toronto, and Thomas Price, of the same company, have organized the Peerless Clay Company, with a capital stock of \$100,000. The main office will be at Toronto, although a branch will be established at Langley, S. C. The object of the new corporation is to extensively develop china clay properties in South Carolina.

The J. H. Stroble Pottery Company, of Cincinnati, Ohio, has placed a good line of mat green fern dishes and flower cones on the market. The fern dishes are of different shapes, and each contains a bisque tray for the fern and earth.

Rich glossy glaze forms an interesting feature of the new art lines of vases recently placed on the market by the Zanesville Art Pottery. The line is varied and contains numerous shapes. The decorations are all underglaze.

The Cambridge Art Pottery Company, Cambridge, Ohio, scored a triumph in the production of its practical and sanitary cooking ware, and the company is now making this line to the exclusion of the art lines of jardinières and peds. This ware is specially adapted to intense heat, and department store buyers have had success with it.

While no new shapes have been originated for the fall business by the Globe Pottery, at East Liverpool, O., the company has had new treatments arranged for its toilet and dinner ware shapes. The spout of the Puritan toilet shape, which was first shown a few months ago, is a novelty, as it is turned in to prevent spilling when water is being poured.

One of the largest lines of art jardinières and pedestals ever shown by the firm is now being presented by the Radford Pottery Co., of Clarksburg, W. Va.

Ernest Bersback, of Milwaukee, Wis., has returned to the west after being in the eastern pottery and glass district for several weeks. He represents a number of potteries and glass manufacturers in the northwest territory.

George S. Brush, of the Brush Pottery Co., Zanesville, O., has returned to the west after a two weeks' business trip to the New York offices.

Theodore Bronstetter has been selected as the Pittsburgh, Pa., and western Pennsylvania representative of the Colonial Pottery Co., of East Liverpool, O.

The complete lines of the Goodwin Pottery Co., of East Liverpool, O., are now to be found at the offices of H. H. Dailey, in the McCance Building, Pittsburgh.

Elmer I. Hughes, of the Cook Pottery Co., of Trenton, N. J., and Kittanning, Pa., is in the White Mountains, where he went to benefit his health.

A number of new specialties have been prepared for the fall trade by the Steubenville, (O.) Pottery Company.

W. A. Scott, for nearly twenty years associated with the sales department of the Wheeling (W. Va.) Potteries Co., has taken the road for the Cook Pottery Co., Trenton, N. J.

The Wheeling Potteries Co. will go out of the general ware business as soon as its present stock is disposed of. Attention will be given to the manufacture of sanitary goods.

PROSPERITY FOR ALL

Prosperity is showing its head again among the potteries, according to reports presented at the convention of the National Brotherhood of Operative Potters, at Atlantic City, and the delegates claimed that not only is the trade recovering rapidly from the recent depression, but that their own conditions are greatly relieved.

AMONG THE GLASS MANUFACTORIES

ADMITTING that the early part of 1908 has not been up to the standard of other years, so far as sales are concerned, the glass manufacturers hold that orders will be as good as ever from August until the close of the fall buying season. These manufacturers, as in past seasons, will have many new decorations to show buyers through the salesmen on the road, but so far as new patterns are concerned, none will be offered. New patterns will not be in evidence to any extent until January or late in December, although some salesmen may start out with a few new patterns as early as November, but this will be only for the purpose of giving the new pattern a little "advance" showing.

Those manufacturers who make a specialty of domes and art glass gas and electric fixtures have some novelties in shades and decorations to show this season. Two of these plants in the Pittsburgh territory—The Pittsburgh Lamp, Brass and Glass, Northside, and the Consolidated Lamp & Glass Company, at Coraopolis, have been at work for several months getting out their new fall lines, and the samples have been well distributed among the resident representatives and with manufacturers' agents. These lines are quite different from any put out by these firms in the past, being richer in color and more artistic in design.

The Fenton Art Glass Company, at Williamstown, W. Va., has been having a steady run throughout the summer on its decorated lines. A specialty of this firm's business has been lemonade sets and water sets, the variety of decorations being such that it is not a hard matter to please a buyer, no matter whether a small or large order is to be placed.

There are few cut glass factories in the Pittsburgh or Tri-State locality, and wonder is often expressed that more manufacturers have not come into the heart of the glass market. There is a reason for this that is not generally known. It is said that the manufacturers of cut glass, as a rule, want to locate where power is cheap, hence the locating of many factories along streams in Central New York and Central Pennsylvania. In these places there is ample water power, and the manufacturers have been quick to grasp such an opportunity to save money in operating expenses.

The Krantz-Smith Company, at Honesdale, have placed a new cut pattern on their jugs. It

is considered one of the prettiest designs ever cut at this factory.

The Huntington Tumbler Co., of Huntington, W. Va., is making a specialty of plain, sand blast, etched, enameled and cut work. Specialties with this factory are nappies, tankards, bar goods, goblets and tumblers. This factory is working to its capacity.

In the manufacture of gas and electric ware, the management of the Mound Valley Glass Manufacturing Co., of Mound Valley, Kas., announces to the trade that by August the firm will be making about twenty-five styles of gas and electric ware, all of which will be additions to their already long line.

New articles are being added from time to time to the lines manufactured by the Duncan Miller Glass Co., at Washington, Pa. This company, like others in the same business, will very likely show a number of new patterns toward the end of the year.

Tableware is being made a specialty with the Tygart Valley Glass Company, at Grafton, W. Va. This company is the successor to the former Beaumont Glass Company.

Some very new needle-etched glass ware is being displayed by the Elkins Glass Co., at their offices, Fourth Avenue, Pittsburgh, from the Central Glass Plant, at Wheeling, W. Va. The Central has taken over some of the patterns in tumblers formerly manufactured by the Rochester Tumbler Co., of Rochester, Pa.

The Baldwin Lamp Company has been organized at Scranton, Pa., with L. M. Evans, president; W. L. Allen, treasurer, and William J. Frees, secretary and general manager.

The United States Glass Company, of Pittsburgh, has been adding to its lines for so many years that its sample rooms are considered the most complete of any glass firm in the country. It is said that there are over 20,000 different pieces to be seen. The cut glass and etched patterns are clever pieces of work.

Glass manufacturers who met in July in Pittsburgh and rearranged discounts for some classes of trade will not likely meet again until late in the fall. The discounts concern the staple lines only.

With the co-operation of the Anglo-Austrian Bank, Vienna, the glass factory of Hanisch, Hilderbrandt & Co. has been incorporated. The capital equals \$250,000, with liberty to increase same to \$400,000.

TRADE NOTES

After an involuntary petition in bankruptcy had been filed against the Meier China and Glassware Co., of 1109 Locust street, St. Louis, Fred W. and E. W. Ziegenhein, sons of former Mayor Ziegenhein, purchased the stock of the wholesale and retail house founded more than fifty years ago, and will continue the business.

An involuntary petition in bankruptcy has been filed in the United States Court against the Akron China Co., of Akron, O., with an extensive branch at Chicago. The liabilities are placed at \$100,000; assets not given. This trouble has also involved closing the doors of the First National Bank of Rock Creek, Ohio.

The glass factory of Lawrence Brothers, at Glendale, L. I., owned by Schun & Erlanger, of Philadelphia, was burned to the ground recently. The loss on the contents is \$50,000, with no insurance. The loss on the building, \$10,000, is covered by insurance.

A new \$200,000 pottery and tiling plant is spoken of as a possibility at Hot Springs, Ark.

The Bradshaw Pottery Co., of Niles, O., has increased their capacity from four to five kilns every two weeks.

The offices and factory of the Barnes China Co., of Eau Claire, Wis., will be moved to Milwaukee as soon as a suitable location can be secured.

A new line of decorative flower pots and similar articles will be manufactured in Meadowvale, Washington, near Everett, at the new Stauffer pottery.

The loss by fire, July 15th, on the glass stock of Forman, Ford & Co., of Minneapolis, is placed at \$40,000, and on the building \$10,000, fully covered by insurance.

Extensive improvements will soon be made in the Fair store, in East Des Moines, Iowa, of which C. B. Dockstader is proprietor. The basement, which has heretofore been used as a store room, will be remodelled and renovated for a china and glassware department.

The Ford China Pottery, of Ford City, Pa., resumed operations about July 10, after their annual shutdown, and the plant is now running to its full capacity.

Mr. Hugh C. Edmiston, importer of Crown Staffordshire porcelain, made his European trip early this year, and returned in good season to fit up his new showrooms, which occupy

the entire top floor of 43 West Fourth Street. He is now away on a vacation, but is expected home early in August.

Edward Boote is displaying in a most attractive way a very full line of china and glassware at his new salesrooms, occupying the spacious third floor at 46 West Broadway.

Practically every plant in the East Liverpool district is now operating in part or in full and the industrial outlook is brighter than at any time since last fall.

The Pacific Art Glass Co., of Los Angeles, Cal., sustained a loss of \$4,500, and the Pacific Art Glass Manufacturing Co. lost \$3,000 by a recent fire in their establishments—no insurance.

The Eureka Flint and Spar Company has started suit in Mercer Court against the Peerless Pottery Company, of Trenton Junction, to recover a note for \$250. The money is owing for flint and spar furnished the pottery, which is now practically out of business.

Among the potteries to resume operations during the past month are the two largest works in the country—the works of the Knowles, Taylor & Knowles Company, in East Liverpool, Ohio, and the North American Manufacturing Company, at Newell, W. Va.

PERSONAL

Mr. James Tams, one of the country's oldest and best-known pottery manufacturers, was married July 2, to Miss Mary Emma Ackers, of Philadelphia. They will spend most of the summer in France and Germany. Mrs. Tams is a sister of William Ackers, who for many years conducted a chinaware establishment in Philadelphia.

Mr. E. Torlotting, 25 West Broadway, is expected from Europe September 1.

Mr. Kennard L. Wedgwood, of Josiah Wedgwood & Sons, is expected home from England about the first of September.

Mr. Frank Wadsworth Jenkins will return from Europe August 15.

Mr. Alfred G. Moment, who has been spending his vacation with his family in Canada, returns August 1.

Mr. G. W. Bailey, of the Unique Art Glass & Metal Co., 46 Park Place, is making a quick trip to England, and is expected home about August 20.

Mr. Robert Slimmon, importer, 96 Church Street, is visiting potteries in England and Scotland. He will return about the first of September.

Mr. J. Duncan Dithridge, of 25 West Broadway, is home again after a vacation spent at Lake Placid.

Mr. William L. Briggs, agent of La Porcelaine Theodore Haviland, at 25 Murray Street, is in Europe till September.

Mr. Paroutaud, of Paroutaud & Watson, 37 Murray Street, importers of Pouyat china, is expected home from Europe early in August.

Mr. Henry Creange, representative of Capo di Monte and Old Ginori, is expected back from Europe early in September.

It is reported that Mr. Ernest H. Wade has resigned his position as buyer of china, glass and bric-a-brac for the William Barr Dry Goods Co., of St. Louis.

Mr. George Anthony, buyer for Frederick Loeser & Co., of Brooklyn, is away on a vacation.

Mr. L. D. Hatton, of 25 West Broadway, representing Gill & Co., of Philadelphia, returns from his vacation August 1.

Among the buyers who are in town are: Mr. N. L. Clark, for D. H. Holmes Co., of New Orleans; Mr. F. Cordits, for L. Adler, Savannah, Ga.; Mr. L. Hammel, for L. H. Hammel Dry Goods Co., Mobile, Ala.; Mr. W. D. Gilmore, for Hale Bros., San Francisco.

F. W. Pickup, buyer for H. H. Sturtevant Co., Zanesville, stopped in town recently on his way up to Maine.

THINGS AND OTHER THINGS

During the first four months of this year almost every export from France to the United States showed a marked falling off as compared with the corresponding period last year. A notable exception, however, according to the statistics recently published by the French customs authorities, is pointed out in the figures for the exports of pottery, glass and crystal, the amount for this year being 3,512,000 francs, as against 2,564,000 francs for last year.

According to the annual report of John M. Clarke, director of the Scientific Division of the State Education Department, the pottery manufacturers in New York State increased from \$1,795,008 in 1906, to \$2,240,895 last year.

A permanent injunction has been secured recently by Dr. F. W. Vowinkle, a wealthy resident of Alameda, Cal., against N. Clark & Son's Pottery, restraining the defendants from continuing operations at their factory until such time as they can make arrangements to do away with the objectionable fumes and soot that now emanate from the plant. The suit has been pending two years. The California earthquake reduced the furnace's one hundred and fifty-foot chimney to only 60 feet, and Dr. Vowinkle alleges the fumes have killed the plants in his sumptuous garden, had even brought death to the ducks that paddled around his artificial lake, and the soot, he said, had permeated into every nook and corner of his home, ruining the furniture and the costly draperies and laces.

The Board of Appraisers decided that Stern Bros., of New York, will have to pay heavy duty on imported vases. The vases were returned for duty as decorated china, and this classification, the board holds, is correct. Claims for lower rates were overruled.

L. Wertheimer & Co.'s store, at 44 Park Place, was damaged by fire July 12. They are importers of porcelain and bric-a-brac and Japanese and Chinese goods. They will resume business at once.

Mrs. Pauline Jacobus, the inventor of Pauline pottery, has opened her home at Edgerton, Wis., for the summering of artists. It long has been a favorite resort of arts crafters and decorators, who have spent leisure hours making personal decorations for the Pauline pottery.

From Marquette, Mich., comes the news that after a very dull season the big plant of the Munsing Paper Company is again being operated almost to its full capacity. As wrapping paper constitutes the product of the plant, the increased activity at the mill is a straw indicating a revival in trade throughout the country.

SUSPENSION OF TABLE WARE PRODUCTION IN AUSTRIA-HUNGARY

According to a recent statement in the *Sprechsaal*, the table glass manufacturers of Austria-Hungary had decided upon ceasing production during eight weeks. Stocks had accumulated; this fact being attributed, among other causes, to the effects of the recent treaties with Servia, as well as the late panic.

NEW CORPORATIONS

F. E. Reed Glass Co., Rochester; manufacturing glass and glassware, capital \$165,000. Incorporators: Frank E. Reed, Arthur F. Reed, Fred E. Reed, all of Rochester.

The Phoenix Pottery Company of Borden-town, N. J., capital, \$50,000, by John Cochran and David Allen, of Trenton; George Cochran and William H. Williams, of White Hill.

Duplex Bottle Stopper Co., organized at Kittery, Ohio, for the purpose of manufacturing and dealing in bottle stoppers, with \$10,000 capital stock, of which nothing is paid in. Officers: President, Horace Mitchell, of Kittery; treasurer, S. J. Morrison, of Portsmouth, N. H.

C. E. Fenniman Co., of New Rochelle, N. Y., to manufacture and deal in gold and silverware, glassware, cutlery, etc.; capital, \$25,000. Incorporators: Clarence E. Fenniman, No. 328 President street; Albert Van Winkle, No. 364 Bainbridge street, both of Brooklyn; William H. Rohson, No. 3721 Olinville avenue, New York.

Litchfield Lamp Manufacturing Company, Litchfield, Ill., capital increased from \$25,000 to \$80,000.

Lutwyche Glass Company, Chicago; name changed to Western Art China Company.

Philadelphia Glass Works Co., Camden, N. J.; to manufacture and sell glassware; capital, \$50,000. Incorporators: Harry H. Hart, Frank W. Rhoades, Frederick Bates, No. 127 Market Street, Camden.

Brookfield Glass Co., Oldbridge, P. O., N. J.; to manufacture glassware of all kinds; capital, \$400,000. Incorporators: Henry M. Brookfield and Frank Brookfield, No. 2 Rector Street, New York; Bertram M. Downs, No. 93 Chestnut Street, East Orange.

W. W. Wilcox Company, Chicago; capital stock, \$50,000; deal in metal goods, specialties and general merchandise; incorporators: F. W. Wilcox, William B. Hale and H. C. Adcock.

C. N. B. Corporation, Brooklyn; to manufacture and deal in bottles, glass and glassware; capital, \$10,000. Incorporators: William Gremler, No. 455 East Seventh Street; Edith A. Philbrick, No. 212 Hancock Street; Grace I. Hirsfall, No. 704 Union Street, all of Brooklyn.

American Feldspar and Kaolin Co., Camden, N. J. Manufacturing, mine, buy and generally deal in all kinds of pottery supplies, clays, flints, etc.; capital, \$500,000. Incorporators: F. R. Hansell, G. J. H. Martin, J. A. MacPeak.

COLLAMORE & CO. WIN INTERESTING CUSTOMS CASE

A decision has been handed down by the Board of United States General Appraisers in favor of G. Collamore & Co., sustaining their protest against duty assessed by the collector of customs on articles described as "2 decorated china vases" and "2 rose trees bronze." Although separately invoiced, the several parts were permanently attached to each other and constituted entireties. The so-called rose trees were composed entirely of bronze and were fitted to the tops of the vases by means of a metal cap.

They formed an ornamental pair of a combination article, the china vase occupying the position of a base for the tree.

The decision says: "Based on the evidence and the exhibits, we find the merchandise to be manufactured of decorated china and bronze, metal the component material of chief value, and hold that it is dutiable at 45 per cent. ad valorem under paragraph 193 of the Tariff Act of 1897, as claimed by the importers, and not at 60 per cent ad valorem under paragraph 95, as assessed by the collector, whose decision is reversed."

AMERICAN GLASSWARE HEADS THE LIST

In a list of sample collections now on view in Berlin the *Sprechsall* gives the first place to the exhibit of the Pairpoint Corporation, New Bedford, Mass., (New York offices, 38 Murray Street.)

SIAM AS A POTTERY AND GLASS OUTLET

Statistics recently published show that the annual imports of Siam include:

Common Ceramic Products	\$324,595
Fine " "	79,175
Glassware.....	157,462

Possibly in view of the friendly relations between France and Siam, Germany seems to only supply about half of the fine ceramic ware and about a quarter of the glassware.

A company has been formed to operate the table glass factory of Bernhard Barth, at Weltersglashütte, near Karlsfeld, Saxony, the management being placed in the hands of Herr Bernhard Barth, of Munich, and Herr Max Voeth, of Eibenstock.

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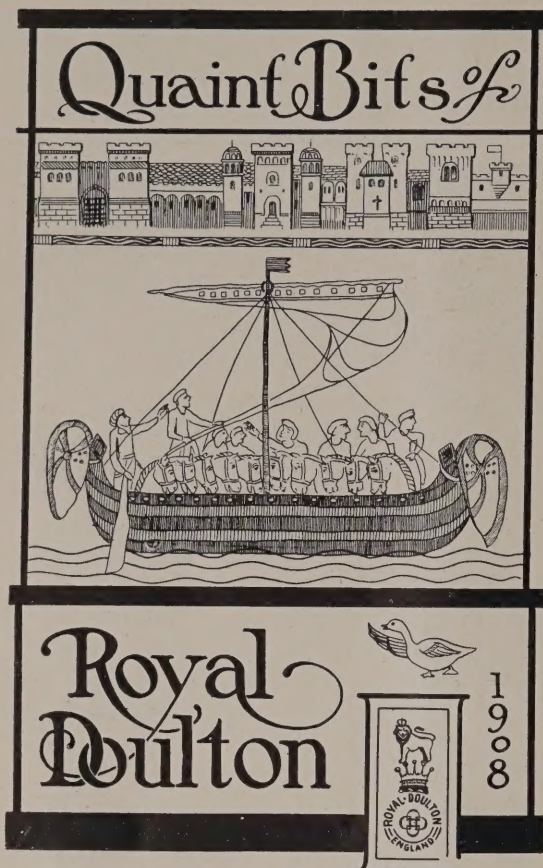
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CONGRESS WANTS TO KNOW THE COST OF PRODUCTION

Administration leaders at Washington have been aroused to the entire lack of material relating to the question of cost of producing various tariff protected articles in this country and abroad, and have determined to gather information through the Bureau of Manufactures for use by Congress next winter when tariff revision is undertaken.

Mr. Charles M. Pepper, who has been in the employ of the bureau for a number of years, will leave for Europe very shortly, and will visit England, France, Germany, and probably also Switzerland and Italy. He will be directed to look into costs of producing steel and iron, textiles, glass and pottery and other staples, and will be requested to consider a field to which comparatively little attention has been given by the government thus far, namely, the effect that rebates and special export rates on railways abroad have upon the exportation of goods and the extent to which they result in neutralizing our tariff duties as a protective mechanism. Other special agents have been directed by the Bureau of Manufactures to work at the question of costs of production in other regions.

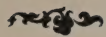
HUMES CROCKERY CO.'S TROUBLES

A petition in involuntary bankruptcy has been filed against John C. Humes Crockery Company, 1009-11 Walnut Street, Kansas City. These creditors were mentioned in the petition: Schooly Stationery Company, Kansas City; Hocking Glass Company, Lancaster, O.; New Martinsville Glass Company, New Martinsville, Va.; J. B. Timberlake & Son, Jackson, Mich.

The amount of the debts was not given. The marshal's subpoena was served on R. Clark, president of the crockery company. John C. Humes was president of the company until recently. It is said that Humes is now in Europe. E. J. Richards sued Humes a short time ago for \$100,000 for the alleged alienation of his wife's affections. The bankruptcy case will come up in court about August 1st.

GLASS PLANTS RUSHED WITH WORK

President Welser, of the Blowers' and Gatherers' Mutual Protective Association, of Pittsburgh, is quoted as saying that the country was sold out of glass, and that for the first time in many years glass plants were operating in July. The overproduction which he admits existed last winter had resulted in so general a shut-down that demand had got ahead of the supply. He expected a 30 to 40 per cent. advance in prices this fall, with a corresponding increase in wages.



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John A. Campbell, president and general manager of the Trenton Potteries Companies, the biggest concern in Trenton's greatest industry, in a recent interview, said:

"All of our six plants are working at this time, and conditions are better than they have been for months. We believe that orders will be increased gradually in the immediate future and that we will soon be working again at full capacity. There has been a gradual increase in business for several weeks, and the rate of increase appears to grow greater from week to week. We are very much encouraged over the way business is picking up."

Fern dishes for the table no longer stand flat on the cloth or slightly elevated on tiny legs, but they now reach quite a decided height from their very substantial pedestals, arranged in a series at the base. One of the newest imported designs shows an oblong dish standing on a set of six cylindrical bases or legs, so that the body of the dish is at least three or four inches above the table. Though the pedestals are higher than formerly, the fern dish itself should not be any higher, else it becomes an obstacle that prevents conversation and obstructs vision at a dinner party. Decorations of this kind continue to be sensibly low and unobtrusive.

BICENTENARY OF PORCELAIN

GERMANY celebrated last month the bicentenary of the porcelain industry. It was in July, 1708, that Boettger produced the first white porcelain, after having wasted seven years in an attempt to convert baser metals into gold. Boettger had a more than eventful career and the reputation of being a quack. He had learned a good deal of chemistry from his father; and, in 1696, was apprenticed to become an apothecary. One day the young pharmacist startled Berlin by the announcement that a Greek monk, named Lascaris, had given him sufficient of a red powder to convert 80,000 silver dollars into gold. He gave an exhibition which, with the aid of confederates, went off successfully. Boettger, however, became frightened, and shook the dust of Berlin from his feet, seeking safety in flight to Saxony, where King August received him with open arms, hoping that he would reap the benefit of Boettger's gold-making invention. For three years Boettger managed to keep the King of Saxony in the belief that the manufacture of gold would yet be solved. Then King August became impatient and wrote Boettger: "Do me the favor to do right by me, else I will have thee hanged." Boettger was made a prisoner, and in his captivity turned out some Delft plaques with which King August wanted to ornament his castle. This led Boettger to the making of pots and other vessels from a red clay which was found near Meissen.

One day he found that instead of having powder on his wig, it was in reality a white clay. Investigation brought out the fact that a scamp of a blacksmith at Aue, named Johann Schoor was doing a thriving business palming off this clay as wig powder.

It was this accident which enabled Boettger to turn out the first white porcelain in Europe. King August was pleased, for only the year previous he had given to the King of Prussia forty-eight soldiers in exchange for a few pieces of rare Chinese porcelain. The King started the Meissen factory, which, under Boettger's administrations failed, however, to be profitable.

It was only after Boettger's death, when the energetic painter Herold took charge of the Meissen works, that the King of Saxony began to make money out of the porcelain industry. Then the Vieux Saxe, for which enormous prices are now paid by collectors, came into vogue.

In 1720, a workingman employed at Meissen, made his way to Vienna and sold the secret of porcelain making to the Austrian court. French porcelain did not come on the market until 1765, when Sèvres was founded after the wife of a poor barber had accidentally found Kaolin, near Limoges, while looking for a bleaching powder for her ware.

Boettger died of delirium tremens in captivity.

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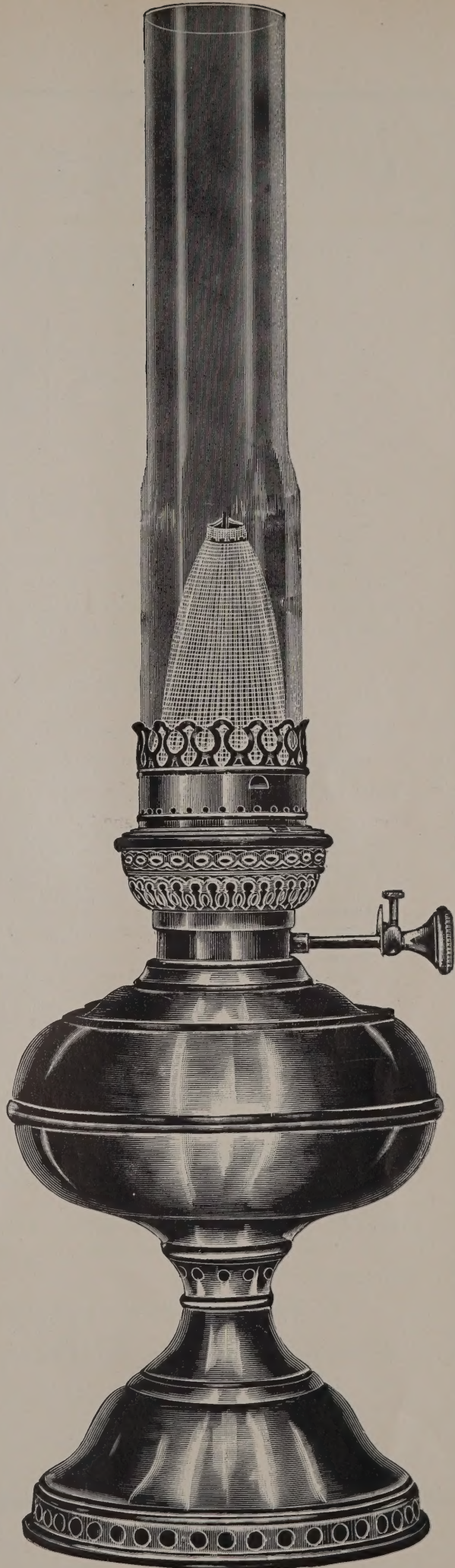
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